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this style, painted, printed or woven. The Persian pomegranate and pomegranate trellis pattern dominates the output of northern Italy during the XIV, XV and XVI centuries, and is well represented by many silk and velvet brocades of the present collection. Alongside of it, in the XVI century, geometric and foliage patterns and arabesque figures assert themselves. The XVII century revels in large leaf patterns and formal arrangements of classical motives, the XVIII century in naturalistic plant forms, striped grounds, flower sprays and garlands, with Arcadian additions, sometimes, of birds, shepherds' crooks and hats, and of musical instruments and knotted ribbons.

Many of the old fabrics serve, or did serve, as ecclesiastical vestments, copes and chasubles, amices, stoles and maniples. There are many fragments of vestments in the new collection. Early XIX century brocades served more commonly for ordinary clothing. They illustrate a marked decline of the art of design and of the color-sense. One specimen, which was manufactured and worn probably under King Louis XVIII of France or his brother Charles X (1815-1830), is a scarlet waistcoat with black velvet flowers.

The common belief that every country observed styles of its own in the arts of building, ceramics, furniture-making, dress, sculpture and painting is largely erroneous. The Greek Empire, Russia, Sicily, southern Italy and Venice observed the traditions of Byzantine art with great uniformity at a given period. The whole of western Europe accepted the Romanesque, Gothic, Renaissance, rococo and neo-Greek orders of structural and decorative design at once. It is consequently a difficult matter to determine the Sicilian or mainland Italian, the Venetian

or Genoese, French or Netherlandish provenience of brocade patterns with security. A curator must accept his own attributions with a degree of reserve. The long manufacture of identical patterns in one factory or in one region often invests our determinations of date with some uncertainty. Dr. Julius Lessing does not venture to decide whether the splendid Byzantine fabric which wraps the bones of Charlemagne at Aix—a repeated silk brocade figure of elephants—is a product of Charlemagne's own time (VIII and IX centuries) or of the age of Emperor Otho, by whom the body of his predecessor was reinterred in the X century. The hesitancy of so eminent an authority in this capital case indicates the degree of caution with which anybody's labels must be received. The much-quoted modern definition of a museum as 'a collection of instructive labels, suitably illustrated by the objects to which they are attached or appended,' deserves attention only as a witty paradox. In an art museum, especially, the object will always be the real thing.

It is a matter of regret that so many of these old time fragments of fabrics and embroideries have to be mounted on cards, not precisely helter-skelter, but too often, nevertheless, with considerable detriment by conflict of color, texture, shape, etc., to their intended artistic values. The taste of qualified customers, architects and interior decorators must be relied upon to restore the textile art to honor, and the clever combinations of the ancient weavers to practical efficiency. A. E.

#### THE NEW AMERICAN PRIZES OF ROME.

The Art Institute has been invited to interest itself in the new prizes of Rome. The Paris "Prizes of Rome", which enable successful French students of art to spend years

of study in Rome, have long been famous. Similar American prizes of Rome have now been established. These prizes are in Painting, Architecture, Sculpture and Music, and entitle the holders to three or four years of residence and study in the American Academy of Fine Arts in Rome.

The Academy is established and endowed by large subscriptions of Americans of the richest class, Messrs. Morgan, Walters, Vanderbilt, Stillman, Frick, Higginson and Rockefeller, and is in full operation in the Villa Mirafiori, under the directorship of Mr. George W. Breck, with a body of resident students. The business in America is managed by a board of Trustees, of which Mr. Charles F. McKim, the distinguished New York architect, is the President, and Mr. Frank D. Millet, the painter, is Secretary. Besides Mr. McKim and Mr. Millet, such men as Blashfield, Mowbray, French and La Farge are active in its affairs. Under the direction of these men examinations, of which the exact date will be announced later, will be held during the present season in New York, Chicago and other cities, open to unmarried men of all ages who are American citizens.

The conditions of the examinations are instructive as showing the mature opinions of successful artists as to proper qualifications of their profession. Candidates for the painting prizes are required first to send in original works of any description, drawings and painting from life, landscape, or still life, schemes of decoration, sketches, etc. The Committee will select ten competitors for the preliminary competition. The preliminary competition will include an examination in history, English and French, Italian or German, together with drawing and painting from life in prescribed periods, and problems

in perspective, anatomy and composition. From these ten the Committee will select four competitors for the final competition, which consists in developing the previous composition into a finished work, 30 by 40 inches, suitable to a mural decoration. The successful competitor will receive \$1000 a year for three years (and perhaps four) and is required to go to the Villa Mirafiori in Rome, to study in Rome, Italy and Greece under the supervision of the Director of the Academy.

The sculpture competition is closely similar. Competitors in architecture must be graduates of a college of high standing, and students for two years of certain designated schools of architecture. They are subjected to careful professional examinations. Competitors in music are required to present original compositions, but the terms are not yet fully announced.

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#### EXHIBITION OF MODERN GERMAN ART

Next April there will be held in the Art Institute an exhibition of modern German art, which will be imported for the Metropolitan Museum of New York, the Copley Society of Boston and the Art Institute of Chicago. The objects to be exhibited, consisting of paintings and sculptured works in bronze and marble, are collected by Prof. Arthur Kampf, President of the Royal Academy of Berlin, and Prof. Carl Marr of the Royal Academy of Munich, who collaborate with Mr. Hugo Reisinger of New York. Dr. Wilhelm Bode has promised some important works from the Royal Prussian Museums, of which he is Director General, and the German Government and the leading German artists are interesting themselves in the collection.